

MAJOR AND MINOR.

Franklin Cook, of Warsaw, Ills., presented a very good programme of musical exercises, at the Opera House there. Among the numbers were the "Sonata Pathétique," Beethoven, and Rondo Capriccioso, both of Kunkel's Royal Edition, and Poet and Peasant Duet, as arranged by Melnotte.

Frog Legs at Milford's Ladies' and Gents' Dining Parlors, 207 and 209 North Sixth.

We, in common with every man, woman and child in St. Louis, extend a hearty welcome to Mr. P. S. Gilmore and his peerless band, which will again charm us with its sweetest sounds.

J. A. Carson and pupil, Miss Mabel Johnson, assisted by Leon Haven, vocalist, gave a piano recital at the residence of Jasper Johnson, Greenfield, Ill., on the 23rd ult. The selections, which were mostly from Kunkel's Royal Edition, reflect high credit upon the performers.

The Knabe Piano Factory, at Baltimore, gave their employes and friends a grand picnic at the Scheutzen Park.

There were very nearly 20,000 people in attendance, and all had a very good time. The five hundred workmen in Knabe's piano factory and their friends were enjoying the fifty-seventh annual picnic. The visitors were all in their Sunday clothes, and had on their happiest look. Lots of children were there. Men stood at the entrance gate and distributed 2,000 packages of candy to the little ones. All sorts of games—tenpin rolling,

shoot at the mark, wheels of fortune, &c., were going all the time. Itzel's Fifth Regiment Band played in the stand, and Winter's orchestra made music for the dancers in the large pavilion. At 3 P. M. a reception was given in the pavilion by all the committees.

Addresses were made by Mr. Ernest Knabe, Mayor Latrobe and Frederick Shierffer.

In the evening, the Baltimore Liederkrantz, Germania Mænnerchor, Harmonie, Arion, Frohsinn, East Baltimore's Liederkrantz, Locust Point, Canton and Orpheus Mænnerchor Societies and the Sängerbunde sang songs.

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The two great tenors who are most popular in Europe at present are Signor Tamagno and M. Jean de Reszke. De Reszke the tenor, is a veritable prince of art. He is picturesquely handsome, belongs to a noble Polish family, has a fortune and is the idol of Parisian femininity at present.

A Viennese singer of extraordinary beauty named Catherine Michollessan, recently committed suicide. She was barely twenty-three years old.

All pieces contained in any copy of the REVIEW can be had of Kunkel Bros., the publishers, or any first class music house in the country in regular sheet music form. Parties stating otherwise are falsifiers.

Mr. Samson Fox, one of the wealthiest manufacturers in England, has handed the Prince of Wales a cheque for £45,000 which will defray the whole cost of the new building of the Royal College of Music, for which the commissioners of the Exhibition of 1881 have granted a site in the vicinity of the Imperial Institute.

The Opéra and the Opéra Comique of Paris have been connected by telephone with the Exposition, and visitors are allowed to assist by ear at the performances in either theatre; the communication with the Opéra Comique is almost perfect, with the Opéra it is not as good, the sounds being somewhat muffled. The receivers are placed on the stage one on each side of the prompter's box; the soloists are heard more distinctly than the chorus; the orchestra being located behind the receivers, is less audible than the voices in front of them, though some of the wind instruments sound very clearly. As in the case of the phonograph, the mistakes and defects of the execution of vocalists and instrumentalists are rendered so evident, that they seem startlingly exaggerated. The public is greatly interested in these telephone sances and the instruments are constantly occupied.

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The January number of Vol. 12 contained 28 Studies, 8 Piano Solos, 1 Piano Duet, 3 Songs....	38 Pieces.
The February, 16 Studies, 6 Piano Solos, 1 Piano Duet, 3 Songs...	26 "
The March, 14 Studies, 6 Piano Solos, 1 Piano Duet, 2 Songs...	23 "
The April, 12 Studies, 9 Piano Solos, 1 Piano Duet, 3 Songs...	25 "
The May, 13 Studies, 6 Piano Solos, 1 Piano Duet, 3 Songs...	22 "
The June, 10 Studies, 9 Piano Solos, 1 Piano Duet, 3 Songs...	23 "
The July, 10 Studies, 6 Piano Solos, 1 Piano Duet, 2 Songs...	19 "
The August, 9 Studies, 5 Piano Solos, 1 Piano Study, 1 Piano Duet, 2 Songs.....	17 "
The September, 5 Studies, 5 Piano Solos, 1 Piano Duet, 2 Songs...	13 "
And the October will contain, as seen below, 5 Studies, 6 Piano Solos, 1 Piano Duet, 2 Songs..	14 "

Making a grand total in ten numbers of..... 220 Pieces.

Music for October:

PIANO SOLOS.

AUGUST WILLIAM HOFFMANN. Alone. (Einsam.)

Improvisation.

LESCHETIZKY, T. Nocturne in A Major.

SCHUETT, EDUARD. Gavotte Humoresque, in G Major. Op. 17, No. 1.

SAINT-SAENS-BEETHOVEN. Dance of the Derivishes, from Beethoven's "Ruins of Athens."

KIESELHORST, J. A. Adele Waltz.

KETTERER, EUGENE. Invitation a la Dance. Op. 318.

PIANO STUDIES.

LOESCHHORN, A. Op. 66. Five Studies, Nos. 12, 13, 14, 15 and 16.

PIANO DUET.

PAUL-GREGH. Farfadet Scherzo Galop.

SONGS.

LASSEN, E. Thine Eyes so Blue and Tender, (Mit deinen blauen Augen.)

KUNKEL, CHARLES. The Mountain Miners. (Berg Knappen-Lied.)

SIXTH ANNUAL EXPOSITION.

The Sixth Annual Exposition of St. Louis, Mo., opens Wednesday, September 4th, and closes Saturday, October 19th, covering a period of forty days in all, exclusive of Sundays. This Exposition, which was first opened September, 1884, has a history that has no parallel among similar institutions in the country. Its uniform record of success, marked by annual progression in prosperity, has been simply phenomenal. Other Expositions have sprung into existence in various parts of the country; have seemed to be endowed with all the elements of success; in some instances have lost money the first year—enough to discourage their projectors from the first; in other cases, one, or perhaps, two, seasons of success have cheered them on, only lead the more certainly to disaster; in short, all of the attempted annual expositions, with the solitary exception of that at St. Louis, have proven more or less financial failures within a short period of their inauguration. Why should the Exposition of St. Louis be such a conspicuous exception to the fatal rule which has governed the career of others?

That this Exposition has been progressively successful from year to year, the following statement of annual receipts will show: In 1884 (first year), the total receipts were \$92,231.35; in 1885, they had jumped up to \$106,786.32; in 1886, this handsome figure was increased to the enormous sum of \$124,344.85, and in 1887, the year of greatest prosperity, the receipts footed up \$126,913.91. In 1888 there was a slight falling off from the high water mark of the previous year, but this was due entirely to the political excitement that always pervades the country in "Presidential years." The managers of the Exposition this year expect to surpass anything in their former experience, and, judging from the preparations made and the immense variety of attractions offered, there appears to be every reason that their expectations should be fulfilled.

But, why is the Exposition at St. Louis hitherto an exception to the otherwise universal rule? Why is it continuously successful while others fail? The answer is obvious, and consists of two main facts. First, the cheapness of admission, one quarter of a dollar admitting to all the attractions, including four concerts, which enables every one to enjoy and to thoroughly study in half a dozen or a dozen visits what, otherwise, and upon less liberal terms, he would only visit once. The wise rule, also, that permits no extra charge for fakirs' side shows, and rigidly excludes all cheap penny devices, tends to popularize the institution. Visitors go there and come away without that feeling of having been seduced into extravagance beyond their means or wishes, that too often follow visits to similar shows elsewhere.

The second, and not the least important of the principal reasons for the success alluded to, is the enterprise and liberality which the Directors show in getting the best and most instructive, as well as amusing, entertainment for their visitors. Let us take, for example, a partial look at the attractions for this year:

Take the music first. Everyone concedes that among the very best military bands in this country, if not in the world, is that of the 22d Regiment of New York, organized and conducted by the greatest military band leader of the age, Patrick Sarsfield Gilmore. This famous musical organization consists of sixty-five men, exclusive of the leader, and every one of these men is an artist whose rank in the world of music would entitle him to lead in any other band but Gilmore's. Of course, being the best, it is the highest-priced. Musicians of the standing of those who follow Col. Gilmore's baton, can and do command the highest salaries paid in the profession. But the managers of the St. Louis Exposition, being determined to give their patrons the best, pay Gilmore's prices rather than take second best, and then are liberal enough to throw four of these expensive grand concerts daily in among the other attractions, charging nothing extra and satisfied if their enterprise gives satisfaction. As is well known, Gilmore's band never can, owing to other contracts in New York, arrive in St. Louis in time for the opening of the Exposition. This year it will arrive several days earlier than usual, namely, in time to play on the evening of Wednesday, September 11th. This leaves one week to be disposed of in other ways, and the Exposition managers have filled this week wisely by contracting with the famous cornet player, Alexander Liberati, to bring his military band and four first-class vocalists, to fill in the vacant week. Liberati's band consists of forty-one pieces, and though only recently organized, has won a most enviable reputation, and, indeed, the little cornetist is well known to be so thoroughly master of his profession that nothing but what is first-class could be expected from any organization he should conduct.

The Art Galleries show another example of this kind of liberality. Many thousand dollars are spent annually in making collections of the best available works of art in the country. This year, at a cost of over \$12,500, the famous collection of paintings, by Verestchagin, the world-renowned Russian painter, soldier and traveler, have been secured. These paintings, many of which are of enormous size—one being 27 feet long by 22 feet high—are of the greatest beauty, artistically speaking, while the scenes they depict render them most intensely interesting. Verestchagin was a Russian soldier on the staff of General Skobeloff, throughout the last Russo-Turkish war. He served in passes at Shipka and through all the horrors of the Plevna campaign. At least twenty of his great canvases are devoted to the portrayal of the awful scenes of carnage which he witnessed during this bloody war. Other paintings, by the hundred, are devoted to scenes illustrative of bible history, among them the famous "Holy Family," whose realism and fidelity to detail caused so much ferment and agitation among the superstitiously inclined in Vienna. This excitement grew so intense at one time that vitriol-throwers attempted to destroy the paintings, and even the artist's life was threatened. Others of his paintings, again, show scenes in India—one where the British troops are about to blow some rebel natives from the mouths of big guns; scenes in Persia and Turkey; scenes in Russia and Constantinople, and, in a word, scenes that must interest everybody who has the slightest desire to understand the

beauties and peculiarities of Russian and Oriental life. As with the music, this magnificent collection is also included in the universally potent quarter admission fee at the door. At Philadelphia and New York the public were charged half a dollar to see these paintings alone.

Another great attraction, and perhaps the most interesting, as well as most useful to the world, this year, will be the array of electrical displays. Electricians of eminence have been engaged, and at work for months past, in procuring and arranging these various exhibits, and all who are familiar with the subject declare that this will be the greatest, the most comprehensive and most varied exhibition of electrical inventions and appliances ever seen in America. It would be impossible, in the course of a brief article, to enumerate all the wonders that will be shown. Reference to only a few must suffice: Electrical cooking; think of it, ye housewives! An oven that will bake bread, roast meat or cook coffee, with no visible fire; no dust; no smoke. That can be made ready for use by simply pressing a push-button, and put out of service as easily. This will be shown at the Exposition, and bread baked in the oven given away to the hungry multitudes.

Electrical music; pianos and organs and one drum corps will be played by electricity; the keys and drum sticks moving as if with spirit hands.

Edison's phonograph; this modern wonder will be shown in various parts of the Exposition building, and Gilmore's music, after being played on the stage by his band, will be repeated to new audiences in other places by this magical instrument.

Electrical locomotion; various motors for railroad and street cars will be exhibited in operation, and—a woman's invention, by the way—an electrical road carriage, which will render us all independent of the use of horses on our country journeys. This ingenious machine not only runs smoothly along the highway, but is constructed so that rivers can be crossed without inconvenience, and with but a minutes delay in adjusting the gearing.

And so pages might be filled with a list of these wonders; welding metals by electricity, sending autographic messages by telegraph, warming street cars or rooms by electricity, filling teeth and probing wounds by the same subtle aid, in short doing all and almost everything that can be done by hand or steam power, and much more economically and cleanly. All these wonders will be shown, in addition to a great collection of machines, farm and shop, mercantile and other brilliant exhibits, at the St. Louis Exposition of 1889.

CITY NOTES.

Wayman McCreery paid a visit to Chicago.

Geo. Jarvis is working on a new comic opera.

Geo. Heerich will soon be home from Europe.

Alfred G. Robyn is spending the summer East.

Mrs. H. H. Highleyman visited Manitou Springs, Col., and found the climate delightful.

Geo. Vleh, Jr., was a pupil of Victor Ehling, and upon his advice will continue his studies in Europe.

Henry Allman, the well-known vocal teacher, has returned from his vacation—having rusticated in Wisconsin.

L. Ketter is the happy possessor of a magnificent Kroeger & Son's Parlor Grand Pianos, which he bought lately.

Max Ballman has scarcely time to breathe, and can not dream of a vacation. He is one of the busiest men in town.

E. R. Kroeger's Piano Quartette, played at the Composers' Concert of the M. T. N. A., aroused the greatest enthusiasm.

Fred. Specht, the silver-voiced tenor, called upon us, a fortnight ago, looking none the worse from his extensive travels.

Mrs. R. E. Allen, of Litchfield, Ills., has used almost a hundred copies of the popular "Alpine Storm," by Charles Kunkel, in her classes.

Miss Maggie Hennagan has returned from her vacation and resumed classes; she is at present in charge of the organ at the Redemptorist Church.

F. Victor Hoffman, the violinist, at present teaching at the Beethoven Conservatory, goes to Scranton in September to teach in Carl Schimpf's Conservatory.

Dominic Cavallo, pupil of L. Brun played Grand Concerto for clarinet, at Frank Stington. Mr. Cavallo is coming to the front and gives promise of good artistic ability.

Mr. Jenkins has resumed the organ of the Holy Communion Church, having recovered from a short sickness. The morning and evening services will be continued.

Mr. Charles Kunkel and wife, accompanied by Mrs. Jacob Kunkel, sand-bars notwithstanding, took a sail up the Mississippi and enjoyed the breezes of Illinois and Iowa.

At the reception tendered Mrs. H. S. Praetorius, by the Arion Society of New York, the president said that in the 16 years of his presidency he never saw any one receive such an ovation.

As may be seen from the contents for next month, the October REVIEW will contain "Adele Waltz," by J. A. Kieselhorst, the talented author of "Anna, to Thee," etc., etc. The waltz is very charming and poetic, and is bound to be popular.

C. I. Wynne, the popular Olive Street music dealer, with wife and baby boy, took a sail down the river to Paducah. Mr. Wynne does a very handsome business at his stand, 916 Olive Street, and has the latest of everything in his line.

T. Bahnsen, manufacturer of the fine Bahnsen pianos, recently shipped one of his most elegant uprights to Alabama. The Bahnsen pianos are fast gaining recognition as leading instruments, due to the careful and first-class work of the maker.

The Third Congregational Church, M. A. Rosen, organist, has turned its tenor, C. J. Collins, into the bands of matrimony. He will still sing. Miss Mamie Olmstead will be alto. Mrs. Hattie Webb Kammerer, soprano, and Mr. Robert Miller, basso.

A Grand Wagner Concert will be given in the early part of December, at the Grand Opera House, by the united societies of the Orpheus Saengerbund, St. Louis Damen Chor, St. Louis Musik Verein, and others, under the direction of Fred. W. Norsch. A large chorus and orchestra will assist, with first class soloists. Lohengrin will be the opera drawn upon.

August F. Reipschlaeger, a talented young man who has studied here with L. Meyer, E. R. Kroeger, and Charles Kunkel, leaves on the 2nd inst. for Europe, where he will spend about three years in furthering his studies in cello, piano and conducting.

Geo. H. Wiseman, the baritone, is a lucky man, and if he could handle futures on land as well as he does on water, he would bid fair to be a nabob. We saw him scoop in cash at the rate of a dollar a minute in a certain scheme. He lost occasionally, but George knows when he is on the wrong side of the fence.

Miss Lottie Gerak, daughter of Philip Gerak, of 3031 S. Seventh St., has returned home after an absence of four years spent at the Vienna Conservatory of Music. Miss Gerak comes with high honors, having won several prizes during her course of study.

The Epstein Brothers have arrived home, hale and hearty, and are profuse in their praise of the fraternal relations that existed between the members of the M.T.N.A. The Brothers were received with marks of the highest esteem and with many a good old hand-shake by some of their brother artists who had continually heard of them, but had had no opportunity of a personal chat. Their playing was a revelation to all.

Mr. A. W. Hoffman, of the Beethoven Conservatory, was a guest of Karl Schimpff, of Scranton, Pa., during his recent stay there, and gave a very fine concert before leaving. As Mr. Schimpff has one of the largest Conservatories of Music in the country, Mr. Hoffman had a large and enthusiastic audience. His "Pearl Gavotte," as played by Gilmore's Band, "Alone" improvisation, "Witches' Story" and "Danse Rustique" were received with the greatest appreciation.

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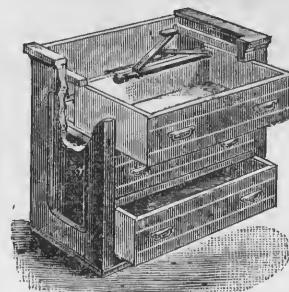
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NON È VER.

IST ES WAHR!

NEVER MORE.

Tito Mattei.

Andante. 100.

p

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

du so in - nig -
ce - sti - ti sov
light to earth and

Ne-ver more!
Non è ver!
Ist es wahr!

While I dream be - side the
Quan-do as si - so a te ve -
Als ich auf den Knie'n zu -

p

lich: "Ew - ig, ew - ig lieb' ich dich".... Dach du logst, dein Herz war
vien! Per la vi - ta io ta - me - rò,..... Ma men - ti - sti in de - gna ap
sky Will the life re - turn that's flown!.... But my lone heart can hear..... re -

cres.

stream Soft the wind sighs by the shore..... Tell - ing 'mid spring ra - diant
cin Ti par - lai ben mio dà - mor,..... Ti ri cor di an - gel..... di -
vor Wonndurchrauscht Dir Lie - be - schwor,..... Sprachst Du nicht das süs - se

kühl,..... Al - les war nur grau - sam Spiel!
pien,..... Non fù il cor che tel det - to
ply..... No! the soft winds sigh a - lone

beam..... Thou my hearts joy wilt come no more
vin,..... Pal - pi - ta - no i nos - tri cor!
Wort..... "Ja ich lieb' Dich im - mer fort!"

p

Ped.

Say with light to earth and sky

Sprachst Du nicht das süs - se Wort:

Will the life re-turn thats flown! Ah!
cres. > cres.

“Ja ich lieb Dich im - mer - fort!” Nein!

no ne - ver more!

Ah! no,

no ne - ver more

no, no,

das spruchst du nie.

Vein, neen!

Das sprichst du nie!

Me, me!

But my lone heart can hear re - - - ply
 più mosso, accel - - e - - - ran - - do - e - - -

Doch Du sprachst das sus_ _ se Wort:.....

Al - les war nur grau - sam Spiel, grausam
 Non - fù il cor che tel - - - - - det
 Now the soft winds sigh a - 1.

stent. dim. p

Thou my hearts joy wilt come no more.
 Pal - pi - ta no i nos - - - - - tri cor!
 "Ja ich lieb' Dich im - mer fort, immer - fort!"

rit. dim. accel. rall. p

Tempo I.

Andante.

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

2.

rall. p a tempo. rall.

No ne - ver more! Ah! say with 2. lone! No ne - ver
 No, non è ver! Ah! Tu - di - 2. tò No, non è
 Dassprachst du nie! Ach! Einst sprachst 2. Spiel Es ist nicht

p rall. p pp

more!
 ver
 wahr!

No ne - ver more
 No, non è ver
 Es ist nicht wahr!

f ff

Ped. * Ped. Ped.

'TIS THE LAST ROSE OF SUMMER.

(DIE LETZTE ROSE.)

Andante ♩ - 69

3. So bald werd' ich.....
2. Warum blühst du so.....
1. Letzte Ro - se wie.....

1. 'Tis the last rose of.....
2. I'll not leave thee thou.....
3. So soon may I.....

3. fol - gen Wenn..... Freund - - schaft nicht mehr, Und bei
2. trau - rig Im..... Gar - - ten al - lein! Sollst im
1. magst du So..... ein - - sam hier blühn! Dei - ne

1. sum - mer Left..... bloom - - ing..... a - lone, All her
2. lone one To..... pine..... on..... the stem, Since the
3. fol - low When..... friend - - ships de - cay And from

3. Lie - bes - be - wei - sen Die..... Her - - zen bleib'n
2. Tod mit den..... Schwestern, Mit den Schwe - stern ver - ei - nigt
1. freund - li - chen..... Schwestern Sind..... längst, schon..... längst da.

1. love - ly com - pan - ions are..... fad - ed and
2. love - ly are..... sleep - ing Go..... sleep..... thou with
3. love's shin - ing..... cir - cle The..... gems..... drop a -

3. leer, Wenn die Recht - lich - keit schlammert Und.....
 2. sein. Drum pflück' ich,..... o Ro - se, Vom.....
 1. hin, Kei - - ne Blü - - the..... haucht..... Balsam Mit.....

1. gone, No flow'r of..... her..... kindred, No.....
 2. them; Thus kind - ly..... I..... scat - ter Thy.....
 3. way; When..... true hearts lie..... withered And.....

3. Wahr - heit ei - tel Schein..... O wer woll - - te denn.....
 2. Stamm, rom..... Stamm dich ab..... Sollst..... ruh'n mir..... am.....
 1. la - - ben - - dem..... Duft Kei - ne Blätt - chen..... mehr.....

1. rose bud is nigh,..... To re - flect back..... her.....
 2. leaves o'er the bed,..... Where thy mates of..... the.....
 3. fond ones..... are flown,..... Oh!..... who would..... in - -

3. le - ben Auf..... Er - - den al - lein!
 2. Herzen Und mit mir, ja mit mir im Grab.
 1. flattern In..... stür - - mi - scher Luft.

1. blush - es Or..... give..... sigh for sigh!
 2. gar - den Lie scent - - less and dead.
 3. hab - it This..... bleak..... world a - lone!

With expression.

Ped.

GAVOTTE.

Molto moderato. - 100.

G. Sgambati. Op. 14.

This page of a musical score contains several systems of music for a piano. The notation is complex, featuring many triplets, sixteenth notes, and various dynamic markings. Key elements include:

- Dynamic Markings:** *p* (piano), *ff* (fortissimo), *mf* (mezzo-forte), *f* (forte), and *p* (piano) are used throughout.
- Performance Instructions:**
 - Ped.* (Pedal) is marked at several points.
 - or thus.* appears at the beginning of the second system.
 - bis.* (bis) is marked above a section in the third system.
 - sotto voce.* (sotto voce) is marked above the final section.
 - dim.* (diminuendo) is marked in the second system.
- Notation:** The score includes numerous fingerings (e.g., 1, 2, 3, 4, 5), articulation marks, and complex rhythmic patterns, particularly in the right hand.

The musical score for "The Swan" by Maurice Strakosky is presented in two systems. The first system features a piano (p) and celeste (c) arrangement. The piano part is in the bass clef, and the celeste part is in the treble clef. The key signature is one flat (B-flat major or D minor). The time signature is 3/4. The score includes dynamic markings such as *pp* (pianissimo) and *f* (forte). Pedal points are indicated by "Ped." and "Ped. *". The second system continues the piece, featuring a *dim.* (diminuendo) marking and a *pp* marking. The score concludes with a first ending (1.) and a second ending (2.).

Musette.

Musette.

pp dolce

una corda. Ped. * Ped. Ped. Ped. * Ped. Ped. * Ped. Ped. Ped.

Ped. * Ped. * Ped. Ped. Ped. Ped. * Ped. Ped. Ped. Ped. Ped. *

rit. un poco.

più dim.

Ped. Ped. Ped. Ped. * Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. *

Repeat from beginning to ♪ then finish with the Finale

FINALE.

FINALE.

p *crescendo* *sf* *dimin.* *pp*

Ped. *Ped.* *Ped.*

POLONAISE.

J. J. Paderewski Op. 9. No 6.

Allegro maestoso. ♩ - 100.

f quasi Trombi. *cres.* *Ped.* *

cres. *ff* *rall.* *f* *grandioso.* *Ped.* *Ped. Ped. Ped. Ped. Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

ff *f* *ff* *Ped.* ** Ped.* *Ped.* ** Ped.* ** Ped.* ** Ped.* ** Ped.* ** Ped.* ** Ped.* ** Ped.*

f *r.h.* *r.h.* *r.h.* *r.h.* *Ped.* ** Ped.* *Ped.* ** Ped.* *Ped.* ** Ped.* *Ped.* ** Ped.*

rit. *marcato* *r.h.* *Ped.* ** Ped.* *Ped.* ** Ped.* *Ped.* ** Ped.* *Ped.* ** Ped.* *Ped.* ** Ped.*

This page of a musical score is written for a piano and is characterized by its dense, polyphonic texture. It consists of six systems of music, each with a grand staff (treble and bass clefs). The notation is highly detailed, featuring numerous fingerings, slurs, and dynamic markings. Key performance instructions include *sf* (sforzando), *cres.* (crescendo), *ff* (fortissimo), *rit.* (ritardando), and *grandioso*. Pedal markings (*Ped.*) are frequently used throughout the piece. The score includes various musical notations such as triplets, sixteenth-note runs, and complex chordal structures. The overall style is indicative of late 19th or early 20th-century piano literature, emphasizing technical virtuosity and rich harmonic color.

quasi Trombi.

ff

Ped. *Ped.* *Ped.* *** *Ped.* *** *Ped.* *Ped.*

Più lento.

ritard. con sentimento.

pesante. ff

Ped. *Ped.* *** *Ped.* *** *Ped.* *** *Ped.* *Ped.*

or thus.

Ped. *** *Ped.* *Ped.*

cres. marcato.

Ped. ***

rit.

Ped. ***

The image displays a page of a musical score, likely for a piano, consisting of six systems of music. The notation is written on treble and bass staves. The score includes various dynamics such as *p*, *mf*, *f*, *ff*, and *pp*. Performance instructions include *con passione*, *a tempo*, and *grandioso*. The score also features numerous articulations, including slurs, accents, and fingerings. Pedaling markings (*Ped.*) are present throughout the piece. The notation is complex, with many notes and rests, and includes some unusual markings like *l.h.* and *r.h.* (left and right hand). The overall style is that of a classical piano score, possibly from the 19th or 20th century.

The musical score for 'L'Espresso' by Debussy is presented in two systems. The first system shows the right hand (r.h.) and left hand (l.h.) parts. The right hand part begins with a treble clef and a key signature of two sharps (F# and C#). It features a series of eighth and sixteenth notes, with fingerings indicated by numbers 1 through 5. The left hand part is in the bass clef and consists of chords and single notes, with fingerings 1, 2, 3, 4, and 5. Dynamics include 'p' (piano) and 'marcato'. Pedal markings 'Ped.' and 'Ped. Ped.' are present. The second system continues the right hand part with more complex fingering and dynamics like 'f' (forte). The left hand part continues with chords and single notes, also with fingerings and pedal markings. The score is written in a style typical of early 20th-century musical notation.

This musical score is for the 'The Swan' movement from the Suite for Piano, Op. 70, by Camille Saint-Saëns. It is written for piano and right hand. The score includes various musical notations such as notes, rests, and ornaments, along with fingerings and performance instructions like 'Ped.' (pedal) and 'cres.' (crescendo). The right hand part features a prominent melody with many ornaments, while the piano part provides a harmonic accompaniment. The score is presented in a single system with two staves.

This musical score is for the song "The Rose Tree" from the opera "The Mikado". It is a piano accompaniment for the vocal part. The score is written for piano (p) and includes a variety of musical notations such as treble and bass staves, dynamic markings (p, f, cresc.), and fingerings. The tempo is marked "Allegretto". The key signature is one sharp (F#). The score is divided into measures, with some measures containing multiple notes and rests. The lyrics "The Rose Tree" are written below the vocal line, and the words "The Mikado" are written below the piano part.

[illegible]

Ped.

Ped.

Ped.

Ped.

or thus.

il canto marcato.

Ped.

grandioso.

ff

r.h.

Ped.

molto cres. 8. 5 3 5 4 3 2 1 4 3 2 1 3 2 1 *f*

p *cres.* *Ped.* *ff* *Ped.* *Ped.* *Ped.*

r.h. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

f *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

r.h. *r.h.* *r.h.* *r.h.* *r.h.* *r.h.*

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

8. *ritard.* *Più mosso.* *ff* *r.h.* *ff* *ff* *ff* *ff*

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

Tromba. *r.h.* *r.h.* *r.h.* *r.h.* *ff* *ff* *ff* *ff*

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

MARCH FROM TANNHÄUSER.

(Wagner)

Jean Paul.

Allegro $\text{♩} = 12$. *or*

squasi tromba. **f**

p

Cantabile **p**

ff marcato.

This piece is one of four that appeared in Kunkel's Musical Review for January 1885.

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4 3 2 1 2 3 4 3 5 2 3 4 1 3 1 3 5 2 5 4 2 1 2 3 5 1

ff

Ped. *

3 2 4 4 3 4 2 4 5 3 4 5 3 4 2 4 3 4

5 2 1 2 1 3 1 3 4 5 4 3 4 5 1 4 3 1 2 3 2 1

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

1 2 3 1 2 3 2 3 2 5 4 5 4 5 4 5 4 5 4 5 4 3 2 1 2 1 3 4

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

5 1 4 3 4 5 4 4 3 4 3 4 3 4 3 2 1 3 2 1 3 2 4 3 2 1 4 3

cres. *f*

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

3 2 1 3 2 1 3 2 4 2 1 2 3 1 5 3 3 1 5 2 1 3 1 3 3 2 1

ff *sf*

Ped. Ped. Ped.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first four measures of the piece, and the second system contains the next four measures. The music is written for a single melodic line on a treble clef staff and a bass line on a bass clef staff. The melody is characterized by a series of eighth and sixteenth notes, often beamed together, and includes various fingerings indicated by numbers 1-4. The bass line consists of a simple harmonic accompaniment with chords and single notes. The piece concludes with a 'Ped.' (pedal) marking at the end of the final measure.

[illegible]

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff contains a melody with many beamed eighth notes and some triplets. The bass staff contains a bass line with fewer notes, including some triplets. There are fingerings (1-5) and breath marks (V) indicated throughout. A large number '8' is written above the treble staff in the middle of the page.

8

1 2 1 3 1 2 3 4 1 2 3 1 2 1 3 4

1 3 2 1 4 3 2 1

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

5

3. *ff* *Ped.* *ff* *Ped.* *Ped.*

Ped. *Ped.* *Ped.* *Ped.*

Ped. *ff* *Ped.* *ff* *Ped.*

ff *ff* *Ped.*

8. *ff* *Ped.* *f* *Ped.*

5. 8. *ff* *ff* *ff* *Ped.*

SPRING APPROACHES.

RONDO.

(DER FRÜHLING NAHT.)

Carl Sidus Op. 213.

Allegro. ♩ - 120.

The musical score is written for piano and consists of six systems of two staves each (treble and bass clef). The time signature is 2/4, and the key signature has two flats (B-flat major). The tempo is marked 'Allegro' with a quarter note equal to 120 beats per minute. The score includes various musical notations such as notes, rests, slurs, and fingerings. Pedal points are indicated by 'Ped.' and asterisks. Dynamics include piano (p), crescendo (cres.), and forte (f). The piece concludes with a first and second ending.

System 1: Treble staff begins with a piano (p) dynamic. Bass staff has a pedal point marked 'Ped.' and an asterisk. Fingering numbers are present above many notes.

System 2: Treble staff continues with complex fingering. Bass staff has a pedal point marked 'Ped.' and an asterisk.

System 3: Treble staff includes a crescendo (cres.) marking. Bass staff has a pedal point marked 'Ped.' and an asterisk. A forte (f) dynamic appears in the treble staff towards the end of the system.

System 4: Treble staff features a first ending (1.) and a second ending (2.). Bass staff has a pedal point marked 'Ped.' and an asterisk. Dynamics include piano (p) and forte (f).

System 5: Treble staff continues with complex fingering. Bass staff has a pedal point marked 'Ped.' and an asterisk.

System 6: Treble staff continues with complex fingering. Bass staff has a pedal point marked 'Ped.' and an asterisk.

First system of musical notation, measures 1-6. Treble and bass staves with various fingerings and dynamics.

Second system of musical notation, measures 7-12. Treble and bass staves with various fingerings and dynamics.

Third system of musical notation, measures 13-18. Treble and bass staves with various fingerings and dynamics.

Fourth system of musical notation, measures 19-24. Treble and bass staves with various fingerings and dynamics.

Fifth system of musical notation, measures 25-30. Treble and bass staves with various fingerings and dynamics.

1197 - 3

FINALE.

Repeat from the beginning to B ; then go to the finale

Sixth system of musical notation, measures 31-36. Treble and bass staves with various fingerings and dynamics.

VALSE LENTE.

Poco moto. ♩ - 132.

Eduard Schutt. Op. 17. N° 2.

espressivo.

mp

accél.

cres.

poco rit.

a tempo.

mp

accél.

cres.

poco rit.

poco a poco in tempo.

poco rit.

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

First system of musical notation. Treble and bass staves. Includes markings: *mf*, *l.h.*, *accel.*, and *Ped.* with asterisks.

Second system of musical notation. Treble and bass staves. Includes markings: *Tempo I.*, *dim.*, *rit.*, *pp*, and *Ped.* with asterisks.

Third system of musical notation. Treble and bass staves. Includes markings: *accel.*, *cres.*, *poco rit.*, and *Ped.* with asterisks.

Fourth system of musical notation. Treble and bass staves. Includes markings: *a tempo.*, *cres.*, and *Ped.* with asterisks.

Fifth system of musical notation. Treble and bass staves. Includes markings: *poco rit.*, *a tempo.*, *mf*, *pp*, *l.h.*, and *Ped.* with asterisks.

Sixth system of musical notation. Treble and bass staves. Includes markings: *rit.*, *lento.*, *espressivo.*, and *Ped.* with asterisks.

33 ETUDES.

Repeat each exercise 8 to 16 times.

• - 100 - • - 132.

Scale of A major.

A. Loeschhorn Op. 66.

First system of musical notation for the Scale of A major. It consists of two staves (treble and bass clef) in A major (three sharps). The melody is in the treble clef, and the bass line is in the bass clef. The notation includes various fingerings and articulations.

Harmonic Scale of A minor.

Melodic Scale of A minor.

Second system of musical notation, containing the Harmonic Scale of A minor (left) and the Melodic Scale of A minor (right). Both are in A minor (no sharps or flats). The notation includes various fingerings and articulations.

ETUDE VII.

Allegro. • - 100 - • - 132.

First system of musical notation for Etude VII. It consists of two staves in A major. The tempo is marked *Allegro*. The notation includes various fingerings, articulations, and dynamic markings such as *f* and *p*.

Second system of musical notation for Etude VII. It consists of two staves in A major. The notation includes various fingerings, articulations, and dynamic markings such as *mf*.

Third system of musical notation for Etude VII. It consists of two staves in A major. The notation includes various fingerings, articulations, and dynamic markings such as *f*.

Fourth system of musical notation for Etude VII. It consists of two staves in A major. The notation includes various fingerings, articulations, and dynamic markings such as *f*. The system ends with a double bar line and a repeat sign.

First system of musical notation, featuring a treble and bass staff. The treble staff begins with a **C** time signature and contains complex melodic lines with many slurs and fingerings. The bass staff has a **p** dynamic marking. A **cres.** marking appears in the treble staff towards the end of the system.

Second system of musical notation, continuing the piece. It features a treble and bass staff. The treble staff has a **mf** dynamic marking. The bass staff has a **p** dynamic marking. The system includes various musical notations such as slurs, ties, and fingerings.

Third system of musical notation, featuring a treble and bass staff. The treble staff includes the lyrics *cres- cen- do.* and a **f** dynamic marking. The bass staff has a **f** dynamic marking. The system includes various musical notations such as slurs, ties, and fingerings.

Fourth system of musical notation, featuring a treble and bass staff. The treble staff has a **f** dynamic marking. The bass staff has a **p** dynamic marking. The system includes various musical notations such as slurs, ties, and fingerings.

Fifth system of musical notation, featuring a treble and bass staff. The treble staff has a **mf** dynamic marking. The bass staff has a **f** dynamic marking. The system includes various musical notations such as slurs, ties, and fingerings.

Sixth system of musical notation, featuring a treble and bass staff. The treble staff has a **f** dynamic marking. The bass staff has a **f** dynamic marking. The system includes various musical notations such as slurs, ties, and fingerings.

Repeat each exercise 8 times.

Exercise in A, G, B \flat and E minor. ♩ - 80 - ♩ - 132.

G minor.

First system of musical notation for Exercise in G minor, measures 1-8. The treble and bass staves show eighth-note patterns with fingerings (1-5) indicated above and below the notes.

B \flat minor.

E minor.

Second system of musical notation for Exercise in B \flat minor and E minor, measures 9-16. The treble and bass staves show eighth-note patterns with fingerings (1-5) indicated above and below the notes.

ETUDE VIII.

A
Moderato. ♩ - 80 - ♩ - 120.

First system of musical notation for Etude VIII, measures 1-8. The treble staff features a melody with fingerings (1-5) and the instruction *dolce ed espressivo*. The bass staff provides harmonic support with single notes and fingerings (5, 1, 4, 3, 5).

Second system of musical notation for Etude VIII, measures 9-16. The treble staff continues the melody with various fingerings (2 5, 5 1 2 4, 3 5, 1 2 4 1 3 5, 1 2 4 2, 1 3 5, 5, 1 2 4, 3 5). The bass staff includes the dynamic marking *mf* and fingerings (5, 2, 1, 3, 4).

Third system of musical notation for Etude VIII, measures 17-24. The treble staff continues the melody with fingerings (1 2 4, 3 5, 2 4, 3 5, 1 3 5, 2, 2, 2 5, 4, 1 2 5, 3, 4). The bass staff includes the dynamic marking *p* and fingerings (1, 2, 1, 5).

Fourth system of musical notation for Etude VIII, measures 25-32. The treble staff includes the dynamic marking *mf* and fingerings (5, 2 4, 1 2 3, 5, 1, 5, 1, 2, 3, 4, 2, 1, 4, 3, 1, 2, 1). The bass staff includes fingerings (3 (5), 2 (4), 5 4 1 2 4 2 1, 5 3 1, 4 3 1, 4 3 1, 4 3 1, 4 3 1).

First system of musical notation. Treble and bass staves. Treble staff contains a melodic line with slurs and fingerings (1, 2, 3, 4, 5). Bass staff contains a rhythmic accompaniment with slurs and fingerings (5, 3, 4, 3, 1, 4, 3, 1, 4, 3, 1, 4, 3, 1, 5, 3, 1). A *mf* dynamic marking is present in the bass staff.

Second system of musical notation. Treble and bass staves. Treble staff contains a melodic line with slurs and fingerings (1, 2, 3, 4, 5). Bass staff contains a rhythmic accompaniment with slurs and fingerings (4, 2, 5, 5, 4, 2, 5, 5, 3, 4, 5, 3, 4, 2, 1, 4).

Third system of musical notation. Treble and bass staves. Treble staff contains a melodic line with slurs and fingerings (2, 5, 4, 5, 1, 2, 5, 1, 2, 5, 1, 2, 5, 1, 2, 4). Bass staff contains a rhythmic accompaniment with slurs and fingerings (5, 3, 2, 1, 2, 2, 3, 1, 2, 5, 4). A *p* dynamic marking is present in the bass staff. A *B* (Basso) marking is present in the treble staff.

Fourth system of musical notation. Treble and bass staves. Treble staff contains a melodic line with slurs and fingerings (1, 2, 5, 1, 2, 5, 1, 2, 5, 2, 5, 5, 4, 3, 5, 2, 4, 3, 5, 2, 4). Bass staff contains a rhythmic accompaniment with slurs and fingerings (3, 5, 5, 2, 1, 4, 4).

Fifth system of musical notation. Treble and bass staves. Treble staff contains a melodic line with slurs and fingerings (3, 5, 3, 5, 2, 4, 3, 5, 2, 4, 3, 5, 2, 4, 3, 5, 1, 3, 5, 2, 2, 2, 5, 4, 5). Bass staff contains a rhythmic accompaniment with slurs and fingerings (1, 1, 1, 1, 2, 4). A *mf* dynamic marking is present in the treble staff. A *p* dynamic marking is present in the bass staff.

Sixth system of musical notation. Treble and bass staves. Treble staff contains a melodic line with slurs and fingerings (5, 3, 4, 1, 2, 5, 1, 2, 5, 1, 3, 1, 3, 4, 1, 2, 5, 1, 2, 5, 1, 3, 1, 3, 4). Bass staff contains a rhythmic accompaniment with slurs and fingerings (1, 5, 1, 2, 1, 5, 1, 2, 1, 5). A *C* (Crescendo) marking is present in the treble staff. A *pp* dynamic marking is present in the bass staff.

20 Exercise in the Keys of G and G^b Repeat each exercise 8 to 16 times. Exercise in B^b and B.

100-160.

Exercise in the Keys of A^b and A.

ETUDE IX.

Vivo. 132-69.

f *mf* *p*

poco a poco cres- - cen- - do.

First system of musical notation. Treble and bass staves. Treble staff features a melodic line with numerous fingerings (1-5) and a dynamic marking of *f*. Bass staff features a supporting line with fingerings and a dynamic marking of *f*. A section marked *B* begins in the middle of the system.

Second system of musical notation. Treble and bass staves. Treble staff features a melodic line with numerous fingerings and a dynamic marking of *f*. Bass staff features a supporting line with fingerings and a dynamic marking of *f*.

Third system of musical notation. Treble and bass staves. Treble staff features a melodic line with numerous fingerings and a dynamic marking of *mf*. Bass staff features a supporting line with fingerings and a dynamic marking of *f*.

Fourth system of musical notation. Treble and bass staves. Treble staff features a melodic line with numerous fingerings and a dynamic marking of *mf*. Bass staff features a supporting line with fingerings and a dynamic marking of *mf*.

Fifth system of musical notation. Treble and bass staves. Treble staff features a melodic line with numerous fingerings and a dynamic marking of *f*. Bass staff features a supporting line with fingerings and a dynamic marking of *f*.

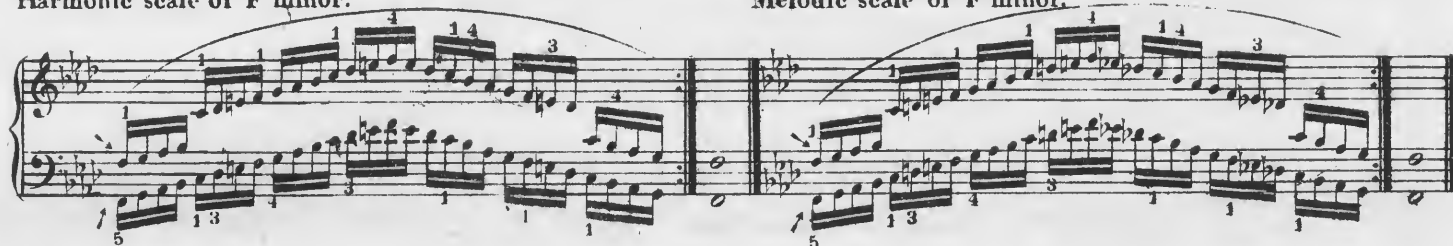
Sixth system of musical notation. Treble and bass staves. Treble staff features a melodic line with numerous fingerings and a dynamic marking of *f*. Bass staff features a supporting line with fingerings and a dynamic marking of *f*.

♩ - 80 ♩ - 112 Repeat each exercise 8 to 16 times.



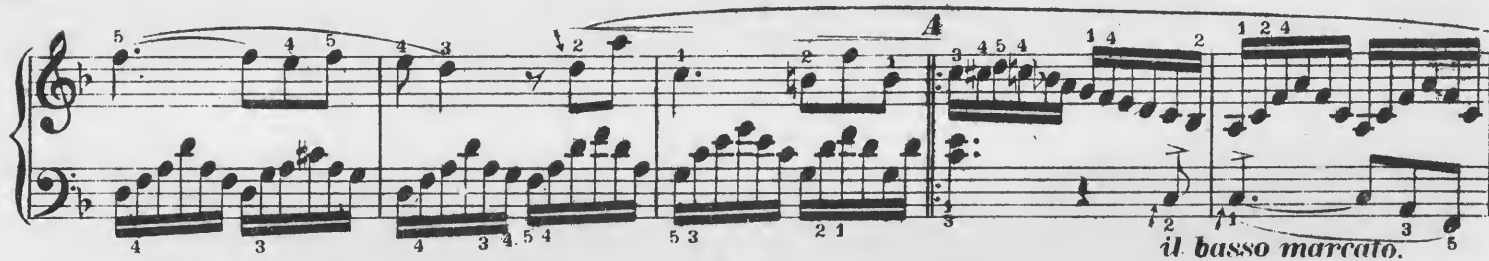
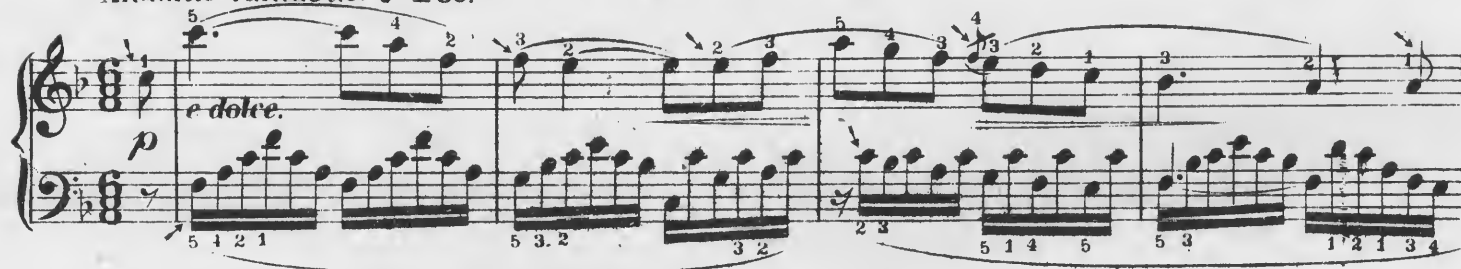
Harmonic scale of F minor.

Melodic scale of F minor.



Andante cantabile. ♩ - 80.

ETUDE X.



First system of musical notation, measures 1-4. The treble staff contains a melodic line with eighth and sixteenth notes, including fingerings 1 2 4, 3, 4, 3, and 4. The bass staff provides a harmonic accompaniment with eighth notes and fingerings 5, 3, 4, 4, 4, 4, 3, 1, 2, 2.

Second system of musical notation, measures 5-8. Measure 5 is marked *calando.* and measure 6 is marked *a tempo.* The treble staff includes fingerings 1 3 2, 3 4 3 2 3, 4 3, and 4 2. The bass staff includes fingerings 5 2 2 4 2 3, 5 3, 5 4 2 1, and 5 3 2. A *p dolce.* marking is present in measure 6.

Third system of musical notation, measures 9-12. The treble staff continues the melodic line with fingerings 5 4 3, 3 2 1, 3 1, and 2 1. The bass staff continues the accompaniment with fingerings 2 3 2 4 2, 5 1 4 5, 5 4, 5 4, and 5 3.

Fourth system of musical notation, measures 13-16. The treble staff features a descending melodic line with fingerings 5 4 1, 2 1 4, 3 2, and 5 4. The bass staff continues the accompaniment with fingerings 5 3, 3, 4 3 2 1, 5 4, 5 4, 3, 5 4, 4, and 5 4.

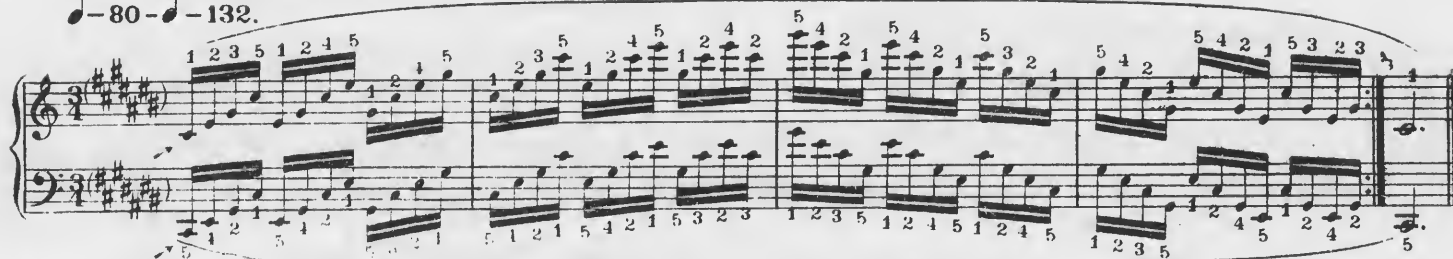
Fifth system of musical notation, measures 17-20. The treble staff includes a repeat sign in measure 18 and fingerings 3, 1 3 2 1 2, 3 1 3 5 4 2 1, 2 4, 1 2 4 5, and 1 2 4. The bass staff includes fingerings 3, 2, 3, 1, 2, 3, 1, and 5.

Sixth system of musical notation, measures 21-24. The treble staff includes fingerings 1 2 4, 1 2 4 5, 4, and 1 2 4 5. The bass staff includes fingerings 1, 4, 1, 3, 1, 3, 1, and 1.

Seventh system of musical notation, measures 25-28. The treble staff includes fingerings 4 3, 3, 1, and 5. The bass staff includes fingerings 4 3, 3, 1, and 5. The system concludes with a *pp* marking in measure 28.

Exercise in the Keys of C and C[#]. Repeat each exercise 8 to 16 times.

♩-80-♩-132.

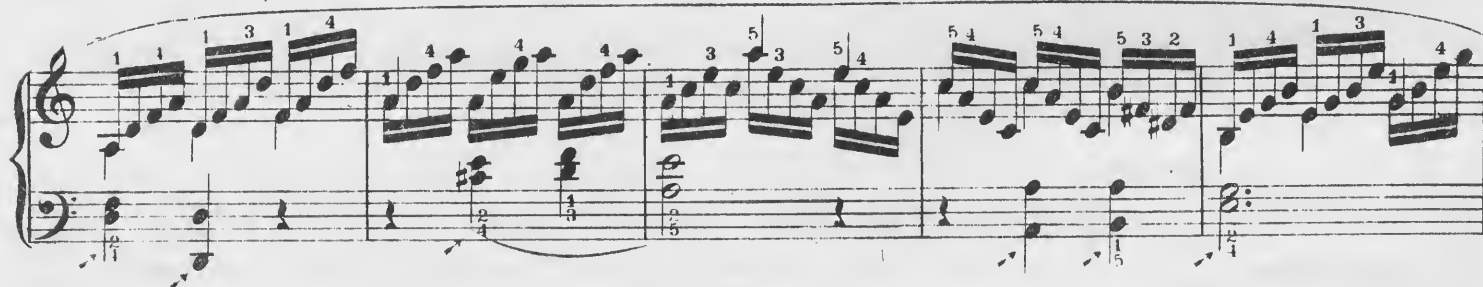


Exercise in the Keys of E^b and E.



ETUDE XI.

Allegro marcato. ♩-80-♩-132.



IL TROVATORE.

Morceau de Concert.

Revised Edition.

Claude Melnotte. Op. 117

Tempo di Marcia. $\text{♩} = 72.$

Secondo.

mf

Pedale.

ff

f

mf

5 4 5 4 4 5 5

3 2 2 3 2 3 2 3

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IL TROVATORE.

Revised Edition.

Morceau de Concert.

Claude Melnotte. Op. 117.

Tempo di Marcia. $\text{♩} = 72$.

Primo.

8.

mf

Pedale.

8.

8.

8.

8.

8.

ff

ff

ff

mf

Secondo.

Allegretto.

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat). The music is marked with *ff* (fortissimo) in the first four measures and *mf* (mezzo-forte) in the last measure. The bass line features a series of chords and single notes, with a *Ped.* (pedal) marking and a star symbol below the first two measures. The treble line contains eighth and sixteenth notes, with some rests.

The second system continues the musical piece. It features a grand staff with a treble and bass clef. The bass line is more active, with many eighth and sixteenth notes. The treble line has mostly whole and half notes, with some rests.

The third system of musical notation includes a grand staff. The first part is marked *f* (forte). The second part is marked *stacc.* (staccato) and features a series of eighth notes in the treble line. The bass line has some triplets and eighth notes.

poco a poco cres.

The fourth system of musical notation is marked *f* (forte). It features a grand staff with a treble and bass clef. The music is characterized by many eighth and sixteenth notes, with some triplets. There are *Ped.* (pedal) markings and star symbols below the staff.

The fifth system of musical notation includes a grand staff. It features a first ending bracket labeled '1.' at the end. The music is marked with *f* (forte) and *ff* (fortissimo). The bass line has many eighth and sixteenth notes, with some triplets. There are *Ped.* (pedal) markings and star symbols below the staff.

Primo.

8-
Risoluto.

ff *ff* *mf*

Ped. * *Ped.* * *Ped.* * *Ped.* *

8-

8-

8-

f *poco a poco cres.*

Ped. * *Ped.* * *Ped.* *

8-

ff *f*

Ped. * *Ped.* *

Secondo.

2.

ff *p* *ff* *ff* *ff*

Ped. *

p *stacc.*

mf

p

p *pp* *pp*

Primo.

2. 8

ff ff ff ff

*Ped. **

8

ff p

8

mf mf

8

p

p pp pp

Andantino 69.

Secondo.

Cantabile.

Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. Ped.

Ped. Ped. Ped. *

Andantino

69.

Primo.

This musical score page contains measures 69 through 78 of a piano piece. The tempo is marked 'Andantino' and the time signature is 3/4. The key signature has two flats (B-flat and E-flat). The score is written for piano with a grand staff (treble and bass clefs). Measures 69-72 feature a complex texture with multiple sixteenth-note chords in the right hand and single notes in the left hand, all under a single slur. Pedal points are indicated by 'Ped.' and asterisks. Measure 73 begins a section marked 'Primo.' with a change in texture. Measures 74-78 continue with similar textures, including dynamic markings of *f* (forte), *mf* (mezzo-forte), and *p* (piano). The final measure (78) ends with a *dolce.* (dolce) marking and a series of chords. The page includes various musical notations such as slurs, ties, and fingerings.

Secondo.

Cantabile.

The first system of musical notation for the 'Secondo' section, marked 'Cantabile' and 'p'. It consists of a grand staff with a treble and bass clef. The treble staff contains a melodic line with eighth and sixteenth notes, featuring fingerings (1-5, 2-5, 3-5, 4-5) and slurs. The bass staff contains a harmonic accompaniment of chords, with fingerings (1-5, 2-5, 3-5, 4-5) and slurs. Pedal points are indicated by 'Ped.' and asterisks (*) below the bass staff.

The second system of musical notation for the 'Secondo' section, marked 'mf'. It continues the melodic and harmonic themes from the first system. The treble staff has a melodic line with eighth and sixteenth notes, and the bass staff has a harmonic accompaniment of chords. Pedal points are indicated by 'Ped.' and asterisks (*) below the bass staff.

dolce.

The third system of musical notation for the 'Secondo' section, marked 'dolce'. It features a more lyrical melodic line in the treble staff and a harmonic accompaniment in the bass staff. Pedal points are indicated by 'Ped.' and asterisks (*) below the bass staff.

The fourth system of musical notation for the 'Secondo' section, marked 'f'. It features a more dynamic melodic line in the treble staff and a harmonic accompaniment in the bass staff. Pedal points are indicated by 'Ped.' and asterisks (*) below the bass staff.

Primo.

This system contains the first six measures of the piece. It features a treble and bass staff with a key signature of two flats and a 3/4 time signature. The music consists of eighth-note chords and single notes. Pedal points are indicated by 'Ped.' and asterisks. Fingerings are shown with numbers 1-5. A 'Primo.' marking is above the first measure.

p Ped. * Ped. Ped. * Ped. Ped. Ped. Ped.

leggiero.

This system contains measures 7 through 12. It continues the eighth-note pattern. The tempo marking 'leggiero.' is above the first measure. Pedal points and asterisks are used throughout. Fingerings are indicated.

p Ped. * Ped. Ped. * Ped.

This system contains measures 13 through 18. The eighth-note chords continue. Pedal points and asterisks are present. Fingerings are indicated.

Ped. Ped. Ped. *

This system contains measures 19 through 24. The eighth-note pattern is maintained. Pedal points and asterisks are used. Fingerings are indicated.

Ped. * Ped. Ped. * Ped.

This system contains measures 25 through 30. The eighth-note chords continue. Pedal points and asterisks are present. Fingerings are indicated.

Ped. Ped. Ped. Ped. *

This system contains measures 31 through 36. It concludes the piece with a final chord. The tempo marking 'f' (forte) is above the first measure. Pedal points and asterisks are used. Fingerings are indicated.

f Ped. * Ped. *

Secondo.

First system of the 'Secondo' section. It consists of a grand staff with a treble and bass clef. The music is in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The right hand features a series of chords and single notes, with fingerings 4, 3, 2, 1, 4, 3, 2, 1, 5, 4, 3, 2, 1 indicated. The left hand plays a steady accompaniment of chords. Pedal points are marked with 'Ped.' and asterisks. A dynamic marking of *f* (forte) appears in the right hand.

Second system of the 'Secondo' section. The notation continues with similar chordal textures. Fingerings 4, 3, 2, 1, 4, 3, 2, 1, 5, 4, 3, 2, 1 are shown. The right hand has a *marcato.* (marked) instruction. Pedal points are marked with 'Ped.' and asterisks.

Third system of the 'Secondo' section. This system features more complex right-hand passages with rapid sixteenth-note runs. Fingerings 5, 1, 4, 2, 1, 2, 5, 1, 4, 1, 5 are indicated. The left hand continues with a steady accompaniment. Pedal points are marked with 'Ped.' and asterisks.

Fourth system of the 'Secondo' section. The right hand has a *calando.* (diminuendo) instruction. The music features rapid sixteenth-note runs. Fingerings 3, 1, 5, 3, 1, 3, 4, 3, 5, 3, 1, 3, 4, 3, 2, 3, 4, 3 are shown. Dynamic markings of *p* (piano) and *pp* (pianissimo) are present. Pedal points are marked with 'Ped.' and asterisks.

8 Primo.

Ped. *

8 or thus:

r. h.

l. h.

leggero.

f

Ped. *

8

Ped. *

8

Ped. *

8 calando.

pp.

Ped. *

Allegro 138. *Secôndo.*
Anvil Chorus.

f *sf* *f* *f*

Ped. *

p *f* *f* *f*

f *p*

p

f *p* *f*

Allegro

138. Anvil Chorus.

Primo.

8-

The first system of musical notation for the 'Anvil Chorus' in G major, 2/4 time. It consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#). The tempo is marked 'Allegro'. The system begins with a forte 'f' dynamic. The right hand plays a series of eighth-note chords, while the left hand plays a bass line with some triplets. A 'Ped.' (pedal) marking is present under the first measure. The system ends with a repeat sign.

8-

The second system of musical notation. It continues the piece with similar rhythmic patterns. The right hand features more complex triplet and sixteenth-note passages. The left hand provides a steady bass accompaniment. The system concludes with a repeat sign.

8-

The third system of musical notation. The right hand has a melodic line with many triplets. The left hand continues with a rhythmic bass line. A forte 'f' dynamic is marked. The system ends with a repeat sign.

8-

The fourth system of musical notation. This system is characterized by very dense, rapid sixteenth-note passages in both hands, creating a powerful, anvil-like effect. The right hand has many triplets. The system ends with a repeat sign.

8-

The fifth system of musical notation. The right hand continues with rapid sixteenth-note patterns. The left hand has a more melodic line with some triplets. A piano 'p' dynamic is marked. The system ends with a repeat sign.

8-

The sixth system of musical notation. It features a mix of eighth and sixteenth notes. The right hand has a melodic line with some triplets. The left hand has a bass line with some triplets. The system ends with a repeat sign.

Secondo.

This system contains two staves. The upper staff begins with a series of sixteenth-note runs, marked with fingerings 4, 3, 2, 1, 2, 3, 4, 5. It then transitions into chords with fingerings 5, 4, 3, 2, 1, 2, 3, 4, 5. The lower staff starts with a piano (*f*) dynamic, followed by a forte (*f*) section, and ends with a fortissimo (*ff*) section. Pedal markings are present throughout.

marcato.

This system consists of two staves. The upper staff is marked *marcato.* and features a series of chords with accents. The lower staff is marked *ff* and contains a continuous pattern of chords. Pedal markings are present at the beginning and end of the system.

This system contains two staves. The upper staff has complex fingerings including 5, 4, 3, 2, 1, 2, 3, 4, 5 and 5, 4, 3, 2, 1, 2, 3, 4, 5. The lower staff features a series of chords with fingerings 3, 2, 1, 2, 3, 4, 5. Pedal markings are present at the beginning and end of the system.

This system consists of two staves. The upper staff is marked *marcato.* and features a series of chords with accents. The lower staff is marked *ff* and contains a continuous pattern of chords. Pedal markings are present at the beginning and end of the system.

This system contains two staves. The upper staff is marked *ff* and features a series of chords with fingerings 3, 2, 1, 2, 3, 4, 5. The lower staff is marked *ff* and contains a continuous pattern of chords. Pedal markings are present at the beginning and end of the system.

Primo.

The musical score consists of six systems of staves. The first system features a treble and bass staff with complex fingerings (e.g., 3 4, 5 4 3 2, 3 4, 5) and a 'Primo.' marking. The second system includes a treble staff with a 'ff' dynamic and a bass staff with a 'Ped.' marking. The third system continues with 'Ped.' markings and a 'ff' dynamic. The fourth system includes a 'ff' dynamic and a 'Ped.' marking. The fifth system includes a 'ff' dynamic and a 'Ped.' marking. The sixth system includes a 'ff' dynamic and a 'Ped.' marking. The piece concludes with a double bar line and a repeat sign.

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John A. Mahler has just completed his new and elegant Dancing Hall, at 3204 Lucas Ave. In addition to the Ball Room, there are two large Dressing Rooms for pupils, elegantly fitted up; there is also a Banquet Hall, which will also be known as the Gymnasium for Ladies, Misses and Masters only, and for those desiring to form private parties for its use. The Gymnasium will be open every morning for ladies, and afternoon for children. The Vandeventer Hall dancing classes will be continued as usual, except on Saturday morning, class at 10 o'clock instead of the afternoon class, also on Thursday afternoon at 4 o'clock as usual.

Mr. Mahler is the only St. Louis member of the National Association of Teachers of Dancing of the United States and Canada. His classes open after Sept. 1st.

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A compliment to a St. Louis artist.—From the eminent flutist and teacher, H. Clay Wysham, San Francisco, Cal.: "DEAR MR. KIESSELHORST—I should, ere this, have thanked you for your very artistic and graceful caprice, 'Anna, to Thee.' I played it last night, at a private musicale, and it was applauded to the echo. It bids fair to become a favorite, and it shall be remembered among my concert pieces the coming season. * * *

The above has reference to Mr. J. A. Kieselhorst's Caprice de Concert, "Anna, to Thee." Flute solo, with accompaniment for piano-forte. Published by Kunkel Bros., 612 Olive St.

Epstein.—It is with pleasure that we announce the return of Mr. Herman Epstein from his studies abroad. When Mr. Epstein left us, some three years ago, a youth of 18 years, he was even then a pianist of considerable merit, and during the few times he appeared in public showed himself fully worthy to be a brother to his teachers, the well-known renowned Epstein Brothers. Since then he has been studying in Berlin, with the best masters of Europe, and by his diligence and talents has acquired the highest laudation. Mr. E. is of a classical turn of mind, though not unmixed with the romantic. He is especially fond of the good old masters, and plays them with the closest precision and exactness, yet without does not neglect to give great attention to warmth of tone and grace of sentiment and expression. His playing and compositions are both characterized by a lack of clap-trap and tricks, and by an earnest desire to express the beautiful and to advance the cause of fineness and purity in music, both showing that he courts popular success only if it can be gained by honesty and devotion to true art, not deigning, however, to sacrifice his ideal in order to gratify his vanity or to obtain applause. We are pleased to have such an earnest, upright, honest musician among us, and hope that his labors will be appreciated. He will appear in concert here during the winter, and we will then be able to note his success.

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Wayman C. McCreery gave a "Stag Party Musicales" to his friends on the evening of the 8th inst., that has been the talk of the "town" since and won the honor of "King of Musicales." About seventy persons were present, including almost all the musical talent around, and many of the University Club. Charles Kunkel, Fred Specht of New York, McWade of the Cave, Greensfelder, Herbert the Comedian, Porteous, Wiseman, Crawford, in a word all the known musical cranks. The greatest feature of the party was the tenor solo "Love's Sorrow" by Fred Specht which stirred every man to the highest pitch of enthusiasm. Mr. McWade sang his favorite song "The Broken Ring" amid great applause. Messrs. Hoff and Specht sang a duet from *Travatore*. The Hatton Quartette charmed all with its refined selections. Mr. Yost sang Robyn's "Answer" and Mr. Hoff "Then You'll Remember Me."

Messrs. Tuthill and Herbert gave several splendid recitations. The "Soldier's Farewell" was taken up by all at the close, and sent skyward with tremendous effect. No echoes slept there—depend upon it. If ever the inner man was fortified it was at this "Stag Party Musicales," and when the bracing air of next A. M., sprung up it found a jolly crowd wending homeward from that "King of Musicales."

The Musicians' Aschenbroedel Club gave an excursion on the steamer Grand Republic, Monday, August 12th. This was one of the most enjoyable events of the season; the only losers were those that failed to attend. One of the most pleasing incidents of this affair was the presence of the Arsenal Band. They were invited, and gracefully accepted, and did much to make the affair pleasant with their splendid performance. The ill feeling that has been engendered on account of government competition was entirely obliterated, and these men now fully understand that it was not the men that were opposed, but the unjust principle of government competition. A bill will be introduced in the next Congress to raise the rank and pay of musicians in the army, and will no doubt pass, as the National League of Musicians is going to exert itself to the utmost to convince Congress of the necessity for so just a measure. Musicians in the army are treated with no more consideration than the ordinary private soldier, and the recent exposures made by the daily press shows that to be sad enough.

All pieces contained in any copy of the REVIEW can be had of Kunkel Bros., the publishers, or any first class music house in the country in regular sheet music form. Parties stating otherwise are falsifiers.

Saint-Saens was so ill that his physicians advised him to go to the south of France for a short time.

Otto Hegner is to appear in America between November next and May, 1890; he is engaged for fifty concerts, at \$300 each.

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Heir Edward Strauss, the Vienna composer and conductor of dance music, has been engaged to play at Manhattan Beach next summer.

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Rive-King:—Mme. Rive-King has been engaged as the soloist for the first Cincinnati Symphony Concert, next season. Mme. King did not travel last season, but remained at home, in New York, playing in many important concerts and piano musicals, always with the most pronounced success.

Soft Shell Crabs and Lobsters served at Milford's Ladies' and Gents' Dining Parlors, 207 and 209 North Sixth.

Carl Rosa, left a larger fortune than he has been credited with earning; £78,000 is the figure now fixed. Mme Parepa Rosa's fortune, which Carl Rosa inherited, amounted to about one-third of that sum. The rest was resultant from the production of English opera in an artistic manner.

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Our European exchanges give details of the initial performance of the Bayreuth Wagner Festival of 1889, which took place on the 21st ult., with "Parsifal," under Herr Levi's direction. The cast comprised Materna (Kundry), Reichmann (Amfortas), Siehr (Gurnemans), Fuchs (Klingsor), and Van Dyk (Parsifal). The orchestra numbers 120, the band on the stage thirty, and the chorus ninety-seven—fifty-two males and forty-five females. The auditorium was filled. Among the audience were to be seen the King of Saxony, several foreign princes, and the usual contingent of German kings and grand dukes. The sale of tickets has been unusually successful; in fact all of the tickets for the entire series have been disposed of. The net profits are expected to reach the sum of \$50,000.

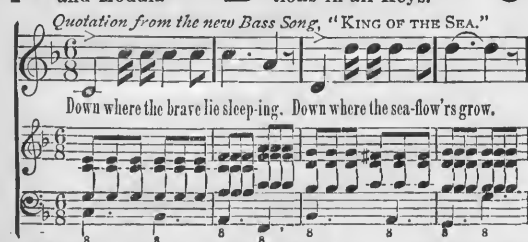
which will be funded until 1892, when it will be used for the contemplated revival of the Paris version of "Tannhauser," which will be given alternately with "Parsifal."

Snipe on Toast, Milford's Ladies' and Gents' Dining Parlors, 207 and 209 North Sixth.

Louis Meyer, the well known composer, died at his home in West Philadelphia on Saturday, July 13th, after a long and painful illness. Mr. Meyer was born at Eisenberg, Germany, July 16 1840, and came to America when about six years of age.

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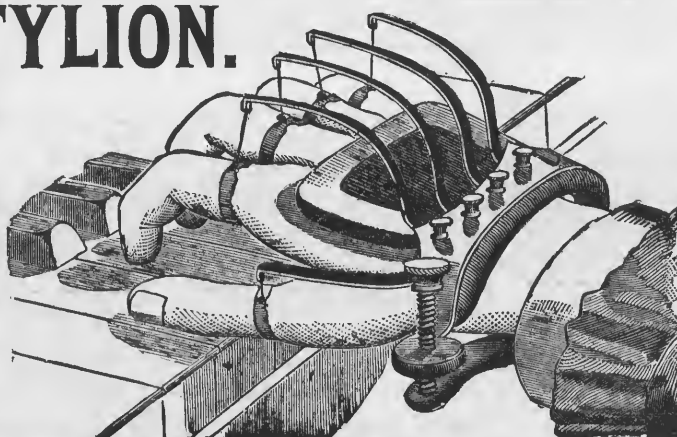
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